about fills the narrow inlet in which she is laid up. A little bridge connects her deck with the Iveway that leads down to the boat landing; and when you once get aboard and take a peep into her snug little ground floor, or rather water floor, apartment you are not at a loss to understand why Mr. Hardenbergh describes it as by all odds the most delightful studio he ever had.

To the south and cast you may look out over the waters of the Bay rippling away to the sand dunes just beyond which, and only a few hundred yards distant, is the thrashing surf of the broad Atlantic. To the west is a sedgy reach of salt meadow grass and waving bulrushes, spreading away to the dark fringe of pine and cedar forest which is always the final and rather melancholy note in all the shoreward landscapes down on this part of the Jersey coast. Breezes from sea and bay rustle the curtains at the windows and fill the pretty little apartment with refreshing air straight from off the brine. In this house-boat apartment Mr. Hardenbergh has done all his work during the past year. The walls of his floating studio are covered, and the tables heaped high, with his productionswater-colors that reflect all shades of Barnegat Bay's calm and somewhat sad cast of scenery. But the artist's best work is in his paintings from life of all the many varieties of birds and water fowls that haunt the bay. His studies of this kind have won him no little fame, and he has not disdained to bring his art into the commercial field when there were inducements sufficient The Havilands have worked many of the game-bird pictures he has made for them into their dainty porcelains.

All about him are his models-models that he shot and mounted himself, for he is a taxidermist as well as a painter. He has splendid specimens of the great blue heron-three of them in allthat he brought down only a short distance below where the Pelican is now tied up. Then there is a monster snowy owl, shot a few miles inland; a fine wild goose, too, he has - the great Canada goose which comes here every fall, flying in great V-shaped wedges and warning the bay-men by its hoarse honk, honk, high in air, that the hunting season is near at hand, and that the gunners from the city will soon be down to fill the places that the hot weather refugees from town have left vacant. To give a list of all the birds Mr. Hardenbergh has perched about in his house-boat studio would be about the same as making a catalogue of all the feathered tribes that haunt the dark waters of Barnegat. And that would be a long taska weary task.

Pretty much every migratory bird that goes southward in autumn and northward in spring gives Barnegat a call. For fifty years it has been a paradise for hunters. Old Bill Chadwick, in his hotel on the sand neck about eight miles below Bay Head, has his old registers containing the names of scores of men famous in New York and, indeed, throughout the country, who were guests at the old tavern in their time and sat around its blazing pine stump fires on sharp Novemeer nights comparing notes on this and that shot of the day's sport and planning the sport of the day that was to begin as soon as the heaving sea, which they could hear thundering on the sands a few rods off, began to put on the first cold, slaty glint of dawn. Just as likely as not the sturdy old bucks had a glass of hot Jersey applefack and a pipe over their yarms as they sat before old Uncle Bill's snapping fire. History has afforded instances of such a thing happening of a keen autumn night in the cosey taverns along the shore where hunters congregated, and where they still congregate for that matter.

Well, the names of these old boys of long ago are there now on the old hotel registers, with the number of birds each of them killed opposite his name. All written out just as their owners put them down, they are; but the ink is pale and faded now and the warm hearty hands that put it on the page there have long since mouldered to dust. Daniel Webster's name is among the rest. Very fond of fishing try, who were guests at the old tavern in their

with the number of birds each of them stilled approachs he same. All written out just a man who was visiting opposite he same. Me written out just a many and the house there have long the paid and that just to not be passe there have long the paid and the control of sking and shooting and the house tout-of-door in the paid and shooting and the house tout-of-door in the paid and shooting and the house tout-of-door in the paid and shooting and the house to the control of the paid and shooting and the house to the paid and the paid and the paid the paid the paid that separates it from cottages where there was only here and there is a paid that separates it from cottages where there was only here and there at the paid that separates it from the paid that the paid that separates it from the paid that the pai

pleatiful.

Among the chose had is found along the bay are the large veiley-seg or yelper, the brown bittern or stake driver, the blue heron and the horned grebe. The latter has a peculiarly white, eatin-like breast that is much sought after for trimming women's hats. The bird is not found in sufficient numbers along the bay to make banting it for its plumage an industry that is regularly pursued. Mr. Hardenbergh has a fine specimen of a grebe which he shot last year, he has a splendld peregrine falcon, which he also shot. This bird, which is also called the gray-footed hawk or the duck-hawk, is very closely akin to the falcon trained in the middle ages to attack birds in midair and return to the perch on its master's arm. It is abold and savage fellow, and its favorite prey is the

WILD FOWLS OF BARNEGAT

ALSO THE PLEASURES OF ROUSEBOATING ON THE BAY THERE.

Mr. Hardenbergh's Floating Studie and the
Trophies That Decorate It—Fascination of
Earnegat Bay—Sport to Be Had There
Now—House-Boating Not Very Expensive.

BAY HEAD, N. J., Aug. 18.—The house-boat, studie of Gerard Rutgers Hardenbergh, the
artist, may for the present almost be said to
have joined the colony of cottagers here. He
have joined the colony of cottagers here have joined the calony of cottagers here he spell of the fascination that matter, in the case of
they and from the world. And yet the remoteness, and the loneliness for that matter, in the case of
they acht club house and near the wooden pier about which there always clusters a more or
less dense forest of cat-boat masts. Pelican is
the name of Mr. Hardenbergh's floating studio,
and although the Pelican is not particularly
broad in the beam for a house-boat, she just
about fills the narrow lniet in which she is laid

off and devours it alive and kicking, like a bloodthirsty savage it is. While these falcons are
carek at one of them. The specimen which
they are on the bay, they are not pientiful, and it is rather seldom that a hunter gets
a crack at one of them. The specimen which
Mr. Hardenbergh's floating of a bout a particularly fine one.

Although Mr. Hardenbergh has been houseband frequented it for years back,
kind of a Chinese Drama That Would
Go—The Warm Smille of the Actress When
It Becomes a Cold Print—The Actors' Fund.

More and harder work is being done now
by actors in New York theatres that are shut
from the world. And yet it perabout which there always clusters a more or
less dense forest of cat-boat masts. Pelican is
the name of Mr. Hardenbergh's floating studio,
and although the Pelican is not particularly
broad in the beam for a house-boat, she just
about fills the narrow lniet in which she is lust
about fills the narrow lniet in which she is lust
about fills the narrow lniet in which she is lust

If you would feel this sensation to its utter-

meates all the atmosphere of the bay with a sort of poetry all its own.

If you would feel this sensation to its uttermost go down to the wide stretch near the mouth of Toms River some October evening and see the sun set behind the pines and cedars that fringe the mainland shore. Mr. Hardenbergh has a number of water colors of scenes like this which are full of all the solemn mystery that hangs over those scenes. Even now, with the full glare of summer only beginning to wane, it is a place as dusk begins to creep over the water that makes you think you know what Poe was trying to get at when he wrote:

It was hard by the dim lake of Auber. In the misty mid-region of Wier-It was down by the dark turn of Auber In the ghoul haunted woodland of Weir.

In the misty mid-region of Wier—
In the misty mid-region of Wier—
In the shoul haunted woodland of Wein.

Now the Barnegat Bay men do not want the impression to get abroad that the bay is haunted by ghouls or mosquitoes either, because it would hurt business. And no more is it, only it is just as well, perhaps, to have screens in your houseboat windows. But that is a good idea on any houseboat. And it may be said that it is beginning to be found out that there are no better waters anywhere around New York and Philadelphia for houseboating than Barnegat Bay. It is about the safest bit of water to be found for one thing and then there are so many places along both shores where you can put in for communication with the world or for supplies of one sort and another. The usual way of moving the houseboats is to put them in tow of a sailing craft of some kind. But the bay is so shallow in most places that you can pole your boat pretty mich anywhere you want to go. It is the ideal way for hunters to live, as a good many of them are finding out somewhat to the detriment of the shore taverns. But this year families are living in houseboats all down the bay to the inet and beyond. After you have got your houseboat the cost of living is just what you want to make it. And the price of a houseboat is trifling compared with that of a cottage. You have no land to buy, for one thing and the price of the land alone for a cottage, as shore prices go, would build and equil two houseboats. When you finish houseboat keeping for the season all you have to do is to run your boat ashore and pay someborly a trifle for looking after.

So far as I am concerned, said Mr. Hardenbergh, I am going to give up my town studio and live down here altogether. I have bought a little shanty at Ortier, on the sound strip by the ocean, and my brother and I will live there and I will work there in how there is no end of gunning and fishing and of both I am very fout. My brother and I are unmarried, we both like it here and I lea shough I, at least, had

A GHOST DANCE TO ORDER.

Col. Wade's Guide, Under Instructions, En

"I read the other day that the Indians in the Southwest were out for ghost dances again. It made me laugh," said a man who was visit- far heard of are of the same poor caliber ing Governors Island.

"You have been down there?" said the officer who was doing the honors.

to the opening and spoke in Cheyenne.

"There was quite a parley. The guide talked as we talk when we get mad. Finally he went in and then I heard several voices. A few minutes later an Indian buck came out, yawnad and grunted. Then two others came out, after them two squaws, then an old man and two boys. The guide was the last to come out. He came to me and asked me if I had any whiskey. Well. I had. A man had to drink something in Oklahoma. The guide said if I didn't mind he would pass the bottle. Of course I compiled. I knew where I could get more, but you can't slaws see a ghost dance. After the bottle was passed the guide gave a command, and then the incantation began. It didn't last long, for the dancers again demanded the bottle. It wasn't a very big bottle, but I handed it out again and it came back empty. Of course that was to be expected. You can't expect a small bottle of whiskey to last long where there are seven Indians in the party. After the second round they grosted and made signs and chanted their weird song if song you could call it.

"All at once the dance stopped. Ditto the sounds. They knew there was no more firewater and they struck. My guide pulled out a revolver and levelled it on the dancers and cursed them. At first they refused to dance. Then the guide fired. I swear I saw the shot tear up a piece of ground, and one of the indians jumped about three feet in the air. I felt guilty. I begged the guide not to force the dance as I had seen enough. But he informed me he never compromised with a dammed Injun even in a dance. Bang went the guine again and another Indian leaped into the air. This started up the business once more and they got down to business in fine style. They kept it up until I asked the guide to let them go back.

"We returned to the guide's cabin and I remained there during the night, sleeping on the floor. The next day I rode back to the fort and paid my respects to Col. Wade. As I was leaving him I said I thought I should enjoy a ghost dance where whiskey and nistols w

From the Boston Evening Record. The departure of the clam from the circle of Boston harbor is held by epicures to be a much heavier calamity than the waning of the Western bison or the slaughter of bright-plumed birds for the creation of "lovely" bonnets.

In Placing Your Advertising For the season, be certain The Sun is on your list. The number of leading summer resort aircriters who use Taz Sun are in themselves an indersement of the value of the paper as a productle medium.—

Adv.

on matinee afternoons. But the last half of August is a time of preparation. Every theatrical stage in town is occupied all day long and sometimes at night by the rehearsals of one or more companies. All the available small halls are utilized for the same purpose. In four cases of plays to be sent out simultaneously on three routes, the three casts are assembled at the same hours and the members not under drill sit to watch and listen while the others are in action. The time and patience of the director are thus economized. All grades of stagecraft are being applied by all grades of managers. The actors range in talent from hose of the highest culture to the lowest crudity and the plays from excellent literature to poor buffoonery. Several prizefighters are being trained assiduously to enact purilistic heroes. Some women of vicious notoriety are being coached as actresses in rôles embodying their own personalities and exploits. At the top side of the business many of the dramatic artists are called upon to realize characters already familiar to readers of books, because an unprecedentedly large number of dramatized novels are to be put on the stage next month. It is desirable that these personages shall have the appearance and behavior described by the authors. Those points are gained in part by assigning the rôles to physically suitable men and women, but, even so, much has to be left to skill in the delineation. So this is a trying time of study and practice in stageland. But the tasks set are easier now than they used to what they want and most of the actors know how to do it. The advance in dramatic art has been rapid in recent years. We may have no surpassingly great playwrights or players, but we have more good ones than ever before, and the autumn output of entertainments should, and the other in a part less serious but of equal as a whole, encourage the true and cheerful prominence. With a mother and father so friends of the theatres

Several melodramas of the warfare in China have been announced. They have lurid titles, and seem to be aimed at frantic excitement. "Not one of them," said a leading manager, will probably meet with any considerable uccess, even in the field of crude sensationalism. None of the hasty Cuban war plays amounted to very much. It is an old theory in this business that new events can't be made effectual on the stage. I don't think that is true. Current affairs, on the contraps, are treated with good results in comedies, farces and burlesques, and there is no good reason why they might not be in serious dramas, if it were done well. The trouble with all the Cuban war plays was that they were not good plays. They were hasty and crude, and possessed no merits of sentimental interest. They were full of fight to the exclusion of everything else. t is a rule with few exceptions that the main thing in every serious drama must be a human, sympathetic, engrossing love story. The world's love of lovers never gets stale or weary. It may be true, also, that the world loves fighters, but the belligerency in a play must be dominated by sentiment. We have had three mmensely successful American military melodramas-"Shenandoah," "Held by the Enemy" and "The Girl I Left Behind Me." In each of them a love affair was kept in the foreground, and the warfare, although it broke out in rousing episodes, was the environment. Now the Cuban war pieces were mere turbulences and gunpowder without an emotional element. That is why they appealed to no grade of audience. The Chinese war plays that I have thus mostly put together in a hurry out of buncombe, balderdash and bloodshed. I judge that this is so by the wording of the announcements. Let me tell you, however, that it is not too soon to locate really first-rate melodrama in China among the Christian foreigners under perseeution and extermination by the cruel Boxers. Think of the theatrical possibilities of a hand-I repeated that I would look at a ghost dance if I had an opportunity. After dinner he called in one of his officers and told him of my curiosity. If you have any entertainment of that kind this evening,' said the commandant, 'please that our visitor is invited.'

"It was after dark when the officer and I rode out of the post, and across the prairie. After a trot of nearly two hours we came to a place where the officer reined up and said 'hello' in a low voice. A man came out of the house bareheaded and without a coat. The officer spoke in Spanish, and the bareheaded man replied in the same language. Then the officer told me ful of men and women at a mission, or a con-

The smile of the actress is commonly a pleasant thing to see when you look at it across the not appear personally. Three hundred and footlights. She usually has an agreeable forty-seven plays were acted last year at the face, if not a pretty one, and she knows how to make its most mobile feature take on all sorts of smiling expressions, from sentimental to vale. He was part author of "Forget Me of smiling expressions, from sentimental to jocular. Moreover, the smile that is a part of Not," which must have been played as frethe acting of a rôle carries an especial mean- quently as any English 'drama of the past ing. It is a helpful accompaniment of speech. It is intelligent, purposeful and enjoyable. Nothing should be written to discourage the Parnell has been completed and is to be profeminine smiler on the stage. It is true that | duced in September as "The Lost Leader" when she is a singer in the chorus the perti- at a London suburban theatre. nency of her smile is often less obvious and that | Garrick" was acted not long ago in London when she is a dancer in the ballet it sometimes by a group of persons who had at one time looks like amiable idiocy. But if you happen to find one or the other of these useful young actor had at one time been the worst of them women with her mouth shut over her teeth, all and the object of the performance was to and its corners turned down, you will see how show the wonderful effects of his treatment. much less cheerful an object she is than any of her dutifully smiling companions. How- of the new Drury Lane meiodrama which ever, when the actress's smile is not a thing of Jacob Litt is to produce here. The central warm life in red and white, but a cold copy in figure of the play is a famous man, who to print, it needs to be disfavored by public senti-ment, and may be suppressed by law, for should personal sacrifice, almost overwhelming in we not protect the charms of women by all its character. The heroine of the play is a means? In the advertising of actresses the charitable woman of society who spends her smile has become an artiflee, a mockery, a time nursing the sick. The various scenes grin of seeming pain. The whole army of soubrettes appears to have marched past the camera with their lips drawn back hard from their teeth, in frantic obedience to the photographer's command to "look pleasant,"

where the helpiess aged as well as some of our destitute sick could be properly cared for. have at present forty-eight permanent beneficiaries. This requires an annual expense of \$13.842. Nearly all of these helpless people are n institutions where we pay for their care, and yet over which we have no control. This is wrong. I hold that we should know how well they are cared for and feel that none are imposed on, as well as be reasonably sure that none are imposing on us. A home in or adjacent to our city would not only solve this problem, but memers of our profession who from various causes find themselves unable to obtain engagements might find congenial employment. Women nurses would be needed as well as men in charge of various parts of the institution." Aldrich mentioned without naming two actresses, two actors and a manager all helpless from disease whom the fund has supported at a cost in each case of over \$4,000 up to. the present time. These utter dependents and many of the curably ill along with the superannuated would be cared for at the home. Questions of admissibility are bound to arise, ing f The charities of the fund have thus far been extended broadly to every indigent and disabled person connected with theatrical work A bill poster who fell from a ladder and broke his leg was cared for. But the pelley and methods to be adopted may safely to be left to the small group of earnest philanthropists now in control. Truth to tell, the people of the theatre generally have done next to nothing for the fund, although ready to call upon it when in straits. Of the 717 applications for pecuniary or medical relief in a year, of which 681 were granted, only thirty-eight came from members

In looking over the casts of some of this

Christian names. Their owners are the chit-

dren and grandchildren of famous oid players,

of the istance annals are found with unknown the children of children of famous oid players. Accept the winding the state of the state be. The directors of rehearsals generally know ents. In "Sag Harbor" Julie and Chrystal Herne present John Drew. Mr. Barrymore's first part of importance in New York was in "Cum-berland, '61," three years ago, but he appeared insignificantly before that in some old comedy revivals. The company was somewhat of a periand, 31, three years ago, but he appear insignificantly before that in some old com revivals. The company was somewhat of family affair, including as it did Mrs. John Dr her son, Sydney Drew, his wife, Gladys Rar Drew, her sister, Phyllis Rankin, and Lie Barrymore. The last-named's sister, Et has quickly made her way to the front, though little over 20 will become a star though little over 20 will become a star this season. In the central part in "His Excellency the Governon," she was seen last year to have advanced rapidly in art and to resemble her advanced rapidly in art and to resemble her clever mother in appearance and manner. An amusing anecdote is told of her father, Maurice Barrymore, and his dislike for his brother-index, John Drew. The story goes that Barrymore taught his daughter to finish her nightly prayers with "God bless mamma and papa and make Uncle John an actor." The hit might hurt were not "Uncle John" one of our most finished comedians. He did much to help his niece on the stage, and will bring forward his own daughter, probably in a minor part, in niece on the stage, and will bring forward his own daughter, probably in a minor part, in "Richard Carvel." Miss Drew's only stage experience was gained in a few appearances last season as a maid servant in "The Tyranny of Tears." Ida Brassy, the young French actress who has come to this country to act in Richard Mansfield's revival of "King Henry V.." is a daughter of Mr. Mansfield's sister. For many years a principal name in the fore-most New York stock company of its day, wallack's, was Henriques. It will again be seen on the bills of a leading stock company of this city Daniel Frobman's. Then Henriques was preceded by Madeline, this time the first name will be Gertrude. Will the daughter reflect the beauty and talent of the mother?

this city Daniel Frohman's. Then Henriques was preceded by Madeline, this time the first name will be Gertrude. Will the daughter reflect the beauty and talent of the mother?

Olga Nethersole is to add Magda Schwarts next season to her gallery of smirched heroines as she has the rights to Suedermann's play in this country. Sir Henry Irving expected to give "Manfred" three years ago and the music was written for it at that time by Sir Alexander Mackenzie who subsequently obtained permission to give it in concert form. Beerbohm Tree is to call the Stephen Phillips play "Herod" and not "The King of the Jews." The latest decision of the English censor as to the appearance of Biblical characters on the stage seems to be that the personages of Scripture may not even be referred to in dialogue and must, of course, not appear personally. Three hundred and forty-seven plays were acted last year at the Royal Theatre in Berlin. An annuity of g125 has just been granted to Herman Merivale. He was part guthor of "Forget Me Not," which must have been played as frequently as any English 'drama of the past twenty years. Mrs. T. P. O'Connor's play on the struggles of the late Charles Stewart Parnell has been completed and is to be produced in September as "The Lost Leader" at a London suburban theatre. "David been badly afflicted stammerers. The principal

"The Promise" has been selected as the name of the new melodrama are to be the interior of St. Thomas's Hospital, the terrace of the House of Commons, a skating rink and a mar-riage at the fashionable St. George's Church in London. Some of the Paris theatres have shown ar

their teeth, in frantic obedience to the photographer's command to "look pleasant," and with results that are often sights which should be reserved for the dentist. These pictures of usually vacuous and sometimes distortive grimaces are put on public view in the mistaken belief that they are bewitching. Believe it, dear ladies, they are no such thing. Smile when the stage manager tells you to Do it as prettily as you can. Even if your grin is not of the best it is essential to the character you enact, and in a ballet or a chorus it is a necessary detail of the show. Also, in those places it commonly looks like a symbol of your sex's admirable desire to cheer up the human race. But in soulless black and white print it is apt to look like the very deuce.

The Actors' Fund of America will soon have to formulate its project of an actors' home. The munificent glifts by Al Hayman and Charles Frohman, followed up by the generous contributions of other managers and some actors, make it sure that by means of special entertainments in ext winter the money available for that charity will soon reach \$100,000 and the erection of a building be begun. But probably there will be no undue haste. It was years ago that A. M. Palmer, then President of the society broached the subject of a refuge for disabled actors. Such other burden-bearing members as William E. Sinn, Benry C. Miner, Daniel Frohman, Antonio Pastor and the present President of the society broached the subject of a refuge for disabled actors. Such other burden-bearing members as William E. Sinn, Benry C. Miner, Daniel Frohman, Antonio Pastor and the present President of the society broached the subject of a refuge for disabled actors. Such other burden-bearing members as William E. Sinn, Benry C. Miner, Daniel Frohman, Antonio Pastor and the present President of the society broached the subject of a refuge for disabled actors. Such other burden-bearing members as William E. Sinn, Benry C. Miner, Daniel Mineral Mineral Mineral Mineral Mineral Mineral Mineral Mineral

lish "The Vital Spark" and delighted the audience by her way of laughing. But she promptly fell into a faint when the committee refused to give her a first prize. Two noted French dramatists have recently selected the period of Louis XV., for plays and both have made courtesans of the time their heroines. Jean Richepin has selected Mme. Du Barry, while Emile Bergerot will write his play around Mme. La Pompadour. Charles Frohman has the latter play for this country. Mme. De Marsy, a secletaire of the Comedie Française, has again handed her resignation to Jules Claretie, although it will be necessary for her to postpone her retirement for nine years in order sharsy, a societaire of the Comedie Francaise, has again handed her resignation to Jules Claretie, although it will be necessary for her to postpone her retrement for nine years in order to enjoy all the rights of a societaire.

Henry John Smith, a native of Birmingham, died there the other day, although for thirty years he has lived near Wiesbaden in a beautiful villa. He was a manufacturer in England, but devoted himself in Germany to the writing of plays. All his works were in the German language, of which he was as complete a master as if it had been his own. One of his plays, "Noxia," was acted, and met with some little success. Smith attributed his lack of success as a dramatist to other reasons than the unfitness for the stage of the plays he write. He sympathized with young dramatists who had difficulty in getting their work produced and gave a fund of \$2,500 to the town with the condition that the interest arising from it should be devoted every year to helping some young dramatist have his play produced. The first two authors helped in this way proved to be worthy of the encouragement and showed unusual talent, which would not have been brought into view except for the sum which Mr. Smith gave to help the cenent and showed unisual talent, which build not have been brought into view except the sum which Mr. Smith gave to help the coduction of plays by unknown authors, crumany has already a thrilling melodrama lied. The Boxers in China," which has met the great popular favor. "The Yellow Terr," which deals with the same theme, is soon the given in London.

with great popular favor. "The Yellow Terror," which deals with the same theme, is soon to be given in London.

The most difficult feature of the Oberammergau performance is said to be the crucifixion, which seems almost impossible to reproduce effectively. Yet this scene is one of the triumphs of the Passion Play. For twenty minutes the performer of Christus hangs in view of the audience, and the ordeal is exacting in spite of all the means of relief that the machinery supplies. The actor is placed on the cross before it is raised. He wears a light steel corset to which a ring is attached and rings are on bands that go around both of his wrists. These are attached to the cross and one foot rests on a small invisible step at the lower part of the cross. It takes three men to put the cross into place after the body has been attached to it. The cross which the Christus carries on the way to Calvary is somewhat lighter, although it is heavy enough to be a task for any man. The ascension is managed by means or rollers and the blood supposed to come from the wounded side pours in reality from the head of the spear. eason's early productions, some surnames amiliar in stage annals are found with unknown

full programme will be as follows:	
Overture— Indra" Flotow Unfinished Symphony Schubert Suite— Boabdil Mosekowsky String Orchestra—Sarabande and Bourée Bach Cello Solo—Adagio Klughart Mr. Beyer-Hané	
Pest Overture Lassen Slavic March Tsehalkowsky	
Slavic March	
Violin Solo— (a) En Regardant le Ciel	
Overture—"Raymond" Thomas serenade Moszkowsky spinning Wheel Spindler kiarch—"Tannhäuser" Wagner	
On Monday evening the programme will	

wholly of lighter music and on Thursday night the Wagnerian numbers will form the greater part of the programme. The first performance of Wagner's "Lohengrin" will be commemorated by a special programme containing suggestions from the opera.

Lempriere Pringle is known to audiences at the Metropolitan only as a singer in Italian French and German opera, although he has had experience that will be of value to him when he takes his place in the ompany that is to give opera in Fngsh here this winter. Some of the Wagnerian ôles he has sung in English are Pogner in "Die Meistersinger," King Mark in in "Tristan und Isolde," Wotan in "Siegfried" and the Landgrave in "Tannhauser," when these operas were sung for the first time in English. Wiliam Paull, who is to be heard for the first time ere with the company, sang barytone rôles for three years with the Carl Rosa Opera Company. Ingeborg Ballstrom, the leading colorature soprano, was a member of the company at the Royal Opera House in Stockholm, where

heresa Carreno, who is to return to this next winter, will be heard first at Hall with the New York Philhar-rchestra in November. She will play Mme. Car-

tion than it was six months ago, when it looked as if the season of opera at Covent Garden might produce some singers worthy to take a place in the company at the Metropolitan. MM. Bonci, Slezak and de la Tour, who had never been heard there, were thought to be possibilities of the next New York season and in the present scarcity of tenors there was encouragement in the idea. M. de la Tour was indeed under contract to the Maurice Grau

Opera Company, although it now seems uncer-tain whether or not be is to be heard here. In any case, his appearances here will not be made under the circumstances originally expected. He is to not replace M. Van Dyck, for that artist returns to sing the limited repertoire in which he has been heard here for the past two seaons. M. de la Tour's London experiences led Mr. Grau to reëngage M. Van Dyck rather than rely on any possibility of M. de la Tour's success here. This was after the London season had given a fair idos of his capabilities. Leo Slezak, the young Polish tenor, made no impression whatever. Dr. Loew of Breslau to whose company he belongs, said that his vocal education was to be carefully looked after. But it was not found in London that he showed any evidence of proper teaching or any probability of becoming in any was superior to the average run of German shugers. But he is now only 24 years old and M. Slezak may one day become the tenor of the future. M. Carlesh, another cheef the tenor of the future of the season and, of course, had much less to do than any of his contemporaries with deciding the important question as to who was to be the tenor of the future. M. Bonci is an Italian singer who stands to-day about at the head of his profession in his own country, excepting, of course, M. Tamagno, His voice and singlag were highly praised, although his acting was declared to be conventional and usual to the highest degree. London equivers the season was declared to be conventional and usual to the highest degree. London enables the summary of the form of the future of the fu than rely on any possibility of M. de la Tour's success here. This was after the London sea-

is remembered as the best of German tenors to-day, whatever his deficiencies in this particular may be. The industrious M. Dippel had to be called in after Jean de Reszke's health made it impossible to count on him. M. Dippel was praised for his efficiency just as he is here, so there is nothing new in his contribution to the performance of the tenors. M. Saleza appeared to his London admirers to have improved and his popularity in London was greatly increased during the season which has just come to a close. If he continues in good health New York need not desire a better Romeo, Don José or Fégardo, whether M. de Reszke is able to come back to this country or not. So far as the French and Italian repertoire is concerned M. Saleza will always be satisfactory chough. But he has as yet learned none of the Wagner roles in German. It was his intention to devote himself to "Lohengrin" last winter when his illness interfered. There is no tenor yet to take M. de Rezke's place as Waither, Tristan or Lohengrin, and for that reason more than any other his presence here next winter will be most earnestly desired at the Metropolitan.

Emma Calvé and Ernest Van Dyck are to

take part in the revival of Gluck's "Armide," which is to be given next season at the OperA Comique in Paris. Alfred Bruneau's "Le Rêve" is soon to be revived there after several years of disuse. Mme. Bressler-Gianoli has lately been heard there as Carmen and has met with some degree of success. The fiftieth performance of Charpentier's "Louise" has recently been celebrated. The Minister of Public Instruction attended it as well as a number of musicians, actors and writers and a group of grisattes from the Montmartre quarter. The presence of the high officials did not interfere with the enjoyment of the guests and the only interruption to the enjoyment of the occasion was a disagreement between Albert Carre and M. Bernheim, the Government commissioner of subventioned theatres. He has attacked M. Carre's system of management for some time, but it was thought that the two might forget their differences and become reconciled

Emma Calvé and Ernest Van Dyck are to

at this banquet. But M. Bernheim refused

THEATRICAL AMUSEMENTS.

THIS WEEK BRINGS THE FIRST OF THE

SEASON'S NEW DRAMAS.

Andrew Mack Reterns to the Academy as an Irish Hero A Proctor Vaudeville House to Be Opened in Harlem The Grand Opera House to Start In Saturday Evening. The New York theatrical season of 1900-

not may be said to start to-morrow night, True the Herald Square, Star and Third Avemue are in use, but "The Cadet Girl" belongs to midsummer as much as the roof gardens, and the combination houses are hardly of nough importance mark a new dramatic year, Therefore, recorders will name Andrew Mack. "The Rebel" and the Academy of Music as he pioneer actor, play and playhouse of 1900-1901. Mr. Mack is an admirable actor and a popular one, and therefore his reappearance in the metropolis is regarded interestedly by many. He brings a drama new to us, though he acted it out of town for a short time last spring and it has been tried and found adequate in England. James B. Fagen is the author of "The Rebel," which is an Irish drama of love and bravery, built on the conventional lines. The leading part seems suited to Mr. Mack, though it is somewhat more melodramatic than any rôle that he has heretofore acted. It, of course, gives him many opportunities to sing, and he has composed music for the songs. His company is the same in its principal members as hereofore, with Josephine Lovett as leading ac-

The last night of this week the Grand Opera House will reopen under new management, but to be run on the same plan as formerly. John Springer succeeds Augustus Pitou as director. The first play will be "The Belle of New York," and it will stay a week after its first Saturday. The company is said to be an adequate one, and the extravaganza certainly one of the most diverting that the Casino ever turned out. To-morrow the theatre in 125th street for-

nerly known as the Columbus will be opened s a continuous show house under the direction of F. F. Proctor. It will be called Proctor's 125th Street, and in its bills, prices of admission and prohibition of smoking and drinking to will copy the three other local Proctor houses, This means that Harlem's shopping centre will have a first-class vaudeville show and that especial provision will be made in afternoon bills to amuse women and children. The opening bill will include one new musical sketch entitled "Collie's Dilemma," and this will engage J. K. Emmett and Lottle Gilson. James Richmond Glenroy and Jennie Yeamans will be the monologists. Midgeley and Carlisle will be the first sketch pair. Max Unger's showy muscular feats, Chester Blodgett's bicycle riding, a sketch for Barry and Halvers, notion pictures and music and dancing for the Bateses and the Dohertys will be other features of a bill that will last from 2 o'clock in the afternoon to 10:45 at night. As at the other Proctor theatres, Sunday performances of the continuous order will be given, the first coming

Two dramatic sketches will be in the bill at Proctor's Twenty-third Street. One called "An Old Song" will engage Edmund Day and Maud Poole. It is quieter than most of the short plays that have 'service in vaudeville, and is in pleasant contrast to some of the violent short farces. The other is entitled "A Dupli-

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From the Philadelphia Daily Evening Telegraph.

This is the latest improvement in transit service, and the Union Traction Company of this city is now experimenting with the new arrangement, which consists of an application of ball-bearing axles. To use the contrivance it is not necessary to have a specially built ear, as it can be applied to any axle.

The idea is still in its infancy, and although the Traction company is making comparative estimates by the use of electric meters on the new and several of the old cars, no data are as yet prepared. Those who have seen the ball-beging car in motion, say that it moves almost